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I. D. FOULON, A. M., LL. B.,

EDITOR.

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OME one suggests that the fact that frothy operas and superficial dramas are the most popular now-a-days is to be explained by the great tax of modern business life upon the brains of commercial and professional men, who are thus led to seek only relaxation from the stage, whereas when life was less intense and rapid, they had enough mental energy left after the labors of the day to relish, and hence seek, instruction in the evening from the work of the musician or playwright. Now, we do not deny that there may be a grain of truth in the idea suggested, but yet the fact is that men's tastes in the matter of amusements, depend mostly upon their mental calibre. Not to mince matters, in other words, the principle of the division of labor has gone beyond the workshop and entered even the professions, so that, to make a decent success, one is almost compelled to become a specialist. It thus comes to pass that the lawyer crams his head full of little else than precedents, the doctor reads only medical works, and the divine, commentaries on the scriptures, while the merchant talks, eats, drinks and dreams only daybooks, ledgers and balance sheets. This leads to superficiality in all directions save one, and furnishes, we think, the explanation of the mystery, why persons are seen to applaud what, from their social standing, or the positions they occupy in their profession, they would suppose they would turn aside from in disgust. The cause of the evil is apparent enough, it seems to us, nor is the remedy difficult to find, but how to apply it practically is a problem for which we fear it is next to impossible to find a solution.

MUSIC VS. DARWINISM.

ARWIN'S theory of the descent of man from some extinct species of apes by what he calls natural selection, or the development of certain natural powers and physical peculiarities by surroundings calling for such evolution, receives a sad shock, not to say a death blow from the consideration of man's musical powers. To illustrate what Mr. Darwin means by "natural selection," for those of our readers who may not quite understand the hypothesis, we give his explanation of the method in which whales may be descended from bears. He says: "In North America the black bear was seen by Hearne, swimming for hours with widely open mouth, catching, like a whale, insects in the water. I see no difficulty in a race of bears being rendered by natural selection, more and more

aquatic in their structure and habits, with larger mouths, till a creature was produced as monstrous as a whale." To put it in other words, this is a sort of theory of supply and demand, in which the demand always precedes the supply and is the cause thereof. There is, if you please, a struggle to meet new exigencies, that develop new powers; but there were no exigencies there would be no struggle to meet them, hence no development of new powers. It necessarily follows that the existence in man of mental characteristics or physical powers that could not have been called for by his surroundings, and therefore could not have been evolved by "natural selection," is a disproof of this would-be scientific theory, so far as man is concerned. The musical tastes and the vocal powers of man furnish a striking example of capacities that could not have been developed by natural selection. Whence, one of the advocates of "natural selection" recognizes this fact, indeed points it out, among others, as showing that, as far as man is concerned, there must have been a special creative effort. He calls attention to "the wonderful power, range, flexibility, and sweetness of the musical sounds produced by the human larynx" and says: "The habits of savages give no indication of how this faculty could have been developed. The singing of savages is a more or less monotonous howling, and the females seldom sing at all. It seems as if the organ had been prepared in anticipation of the future progress of man, since it contains latent capacities which are useless to him in his earlier condition." Thus does music put to shame the vagaries of "science, falsely so called."

A SHORT SERMON ON ECONOMY.

"When they were filled, He said unto His disciples, Gather up the fragments that remain, that nothing be lost."—John vi, 12.

THE editor feels in a sermonizing mood to-day and, although he is only a layman, he assumes, for this once, the right of initiating his friends of the clergy and making a scripture text the basis and starting point of his remarks. All the evangelists, in relating the miracles of the loaves and fishes, mention the fact that the fragments were gathered in baskets, but John, more precise on this occasion, states that this was done by order of the Master, "that nothing be lost." This positively stating what would naturally have been inferred from the story as told in the other gospels.

There had just been an exercise of the power of miraculous creation. It had cost Christ nothing but the putting forth of will power to multiply the loaves and fishes sufficiently to feed thousands and have an abundance left over. This power was not exhausted, for it was again used not long after; doubtless it could have been repeated at each meal-time, had He been so minded, and yet Jesus puts his disciples to the trouble of laboriously gathering the fragments, "that nothing be lost." Unbounded liberality is here followed immediately by what many would call an exhibition of stinginess. This could not have been accidental. The Master thereby intended, as by an object lesson, to teach His disciples (incidentally, but none the less forcibly), the duty of economy. This passage, therefore, we think, raises economy to the level of one of the Christian virtues. We should reach the same conclusion, indeed, though in a more roundabout way, from a consideration of other New Testament passages, which (as, for instance, the parable of the talents) inculcate the duty of making the most of one's opportunities—of doing what necessarily implies the exercise of an active and economical use of all advantages, whether natural or acquired. Economy, therefore, we repeat it, is a religious duty; but, independently of any religious consideration,

it would be an easy matter to show by the good results that follow its practice and the evils that ensue from its neglect, that it is also a moral duty.

Quite naturally, the idea that first attaches to the word economy, is financial. This, however, is by far too narrow a meaning. Indeed, money is only the representative of something else, an artificial or conventional equivalent for labor, physical or mental; it is labor stored up, so to speak, since it can again be exchanged for labor or its products. In its last analysis, therefore, even economy of money is economy of labor. We have spoken of the good results that follow from the practice of economy: as a matter of fact, the boasted progress of the present century is all due to the endeavor to economize. Economy is the soul of progress. The advantage of railroads, steamboats, etc., all resides in the saving of time and labor, which they have brought about in the business of transportation. The telegraph, the printing press and the thousand appliances of modern mechanics have for their purpose and result only one thing—economy.

But we fancy we hear some impatient reader say: "That may all be very true, but what has it to do with music and in a musical journal?" What? Well, a good deal, "gentle reader," for thousands of our readers are teachers and students of music, and it is an undeniable fact that the majority of the teachers of music, and their pupils, have never thought of economy in connection with music. Let them read on and see whether they have not played the spendthrift in some one or more of the particulars we are about to mention!

It is hardly necessary to mention economy in the matter of money, for most people understand it, but some forget.

It is not economy to employ an incompetent teacher because he is cheap. The loss of the time alone, which must afterwards be spent to eradicate false notions or bad habits formed under such tuition, makes it the costliest of all.

It is not economy to practice upon an instrument that is out of tune. The ear loses its musical accuracy as a result of constantly listening to cacophony. Loss of accuracy in hearing is too cheaply sold, when the saving of the tuner's fee is the sole compensation.

It is not economy for a teacher to teach without plan or system, for intelligent pupils are likely to note the fact and withdraw from him their respect, confidence and patronage.

It is sheer waste of time, energy and musical sensibility for one to practice incorrect music. It is nearly as bad to bore a pupil with music that is altogether beyond his grasp.

It is a waste of the time and labor of both teacher and pupil to make use of poor editions of standard works. Editions such as von Bülow's edition of Beethoven's sonatas, or "Kunkel's Royal Editions" of standard compositions are a great saving of time and labor to both teacher and pupil.

It is a waste of time and of health for any one, most of all delicate girls, to sit practicing at the piano from five to ten hours per day. No one's attention can be on the alert for that length of time, and practice without attention will never make even a decent machine, much less develop an intelligent musician.

A musician wastes his opportunity to keep himself in sympathy with the progress of the musical world, if he fail to subscribe for, and read, at least one good musical magazine.

It is a waste of time and energy for a student to founder through intricacies without a guiding hand. If guidance can be obtained, and less perhaps after months of absorbing study and experiment, what a competent teacher could have explained to him in five minutes.

It is a waste of time and money for students of music to "go to Europe," for the sole purpose of taking music lessons. There are just as good teachers on this side of the Atlantic as on the other.

Musicians are likely to lose (in this waste) many opportunities for increasing their knowledge and sympathies through the uncharitable views of those so often entertained of one another, and which divide and subdivide them into cliques and coteries.

We might doubtless extend the list of unbecomingly or wasteful things which musicians do; we have written, *currente calamo*, only of those matters we called to mind as we were writing, but enough examples have probably been given for this once.

Now for the application of our little sermon! If, as we think we demonstrated in the outset, economy is the *sine qua non* of progress, a Christian virtue and a moral duty, we can certainly appeal to those of our musical readers who are progressive, moral, Christian people, to examine their ways in reference to music and see whether they have not been guilty of waste of money, labor, time, energy or opportunity in their practice and pursuit of music. If they have, it is their duty to repent and "bear fruits meet unto repentance."

MUSICAL CRITICISM.

MOST interesting book could be written upon the history of musical criticism; for it would represent the popular musical thought of different ages, and would show generation to generation an unaccountable manner.

Consequently, it is that early Athenian critic and wit, Dorian, who criticised a note picture of a tempest by saying which he had seen a better tempest in a pot of boiling water, thus giving rise to a well-known saying that has come down to us through the ages.

Next, Lucian, who attacked the absurdities of the ancient Greek and Roman stage with telling vigor. But the interest was not confined to contemporaneous criticisms on the great masters were unfolded. It seems incredible that they could have been of the critics have been spoken, and they had died before they had an opportunity of eating them.

Matheson found Handel greatly overrated, and the partisans of Buononcini predicted that his music would be forgotten while that of the latter composer was still flourishing. Haydn—simple Father Haydn—was accused, during his lifetime, of being overrated and sensational in his music. Beethoven was a violent shock to the critics of his earlier works. He is distinctly rebuked by contemporary critics regarding his op. 101 with being learned rather than spontaneous; and one even goes so far as to state that the learning is crude and ungraceful.

One critic says that Mr. Beethoven is as if a friend invited you out for a pleasure walk (*Spielweg*) and then having you in his power, tramped you over dreary and dale until you were completely exhausted. This reminds us of critics to-day say something of the same sort regarding Brahms. Weber criticised Beethoven with bitter sarcasm. In a pretended dream, he makes the different instruments of the orchestra utter complaints at the manner in which they were treated by composers who aimed only at novelty and sensational effects, the whole article being aimed at the readers of the *Revue*. Wagner is highly esteemed Weber, for he said of him, that his studies were begun too late, and that he never attained more than the ordinary level to criticism. On the contrary, esteemed Weber in the highest degree. Spohr, while not appreciating either Beethoven or Wagner, was strange to say, in *Nerv*, who really too an interest in Wagner's works. There conflicts of opinion open up the entire topic of composers as critics.

The latter make the best critics? Ought the critic to be a composer? We think not. The composer, wedded heart and soul to his school, is generally unable to criticise a collaborator who uses other methods than his own. Mendelssohn could never appreciate Schumann. Wagner could see nothing in the music of Liszt, beer, and said of Berlioz that he ciphered with notes. The same is true in other arts. The poet cannot make the best critic of poetry. Byron thought that "Johnny Keats might write

poetry for almanacs." Johnson (if not a great poet, certainly a great critic) held that many of his many poems, and many children might have written *Ossian*.

Yet two of the greatest critics the world has ever possessed were composers—Schumann and Berlioz. Both of these have left a lasting lesson, both as to the scope and style of criticism. They did not, as English critics of to-day do, affect a constant digression amounting to pomposity whenever anything musical was mentioned. Many pieces are produced in the world of music that are scrupulously correct, but are none the less without value as compositions. These works can only be reached by one method—Employ on occasion. The old critic of the Frenchman upon a correct but meaningless sonnet, "*Mon vers est vide*!" ("What the sonnet want of me?") is often re-echoed in their writings. Yet, spite of all pleasantry, there was a deep earnestness under it. Schumann was the discoverer of many a composer who would not have been so readily and enthusiastically recognized by the old fogies of the eminently respectable *Allgemeine Musik Zeitung*. Among those whom he was the first to recognize were Robert Franz, Johannes Brahms, Hector Berlioz (as far as Germany was concerned), and Gade; and he was never so happy as when introducing and heralding a new genius to the German public, while, as he could not speak of his own works in his own paper, "*Die Neue Zeitschrift für Musik*," and as the opposition press had and ignored him, it was long before his great critic received his own meed of criticism in his native land.

Berlioz was made in a different mould. He spoke freely of his works. He sneered at the critics, and gave them back as much bitterness as they sent. Finally, as they always carried a wooden staff to beat them, he took their staff and led them all into it. He composed his beautiful *Flight into Egypt*, and (imitating the flight of the school in many places) gave it to the public as a newly-discovered work of a hitherto unknown composer of the seventeenth century, and called it "*Die Duelle*." All were caught. They praised the beauty of the work. The difference between the ancient and the modern school, while, as he could not speak of his own works in his own paper, "*Die Neue Zeitschrift für Musik*," and as the opposition press had and ignored him, it was long before his great critic received his own meed of criticism in his native land.

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List, although writing but little, must be classed among eminent critics. His short essays on Franz and on Chopin prove it. He has the rare power, indispensable to a good critic, of condensing information, of being epigrammatic. His sayings, that "Schumann is the best music thinker since Beethoven," "Schubert is the most poetic of composers," sum up these composers in a single sentence.

Matheson not only was not a just critic himself, but could not bear criticism. The critic sneered, with justice, at *Camacho's Wedding*, and instantly the whole Mendelssohn family took arms. The composer himself wrote the following lampoon on the critics:—

"If composers earnest are,

"Then go to the critics, and
If they take a lively style,
Then, 'tis 'em, 'tis 'em, 'tis 'em."

"If the composition's long,

"Then it's length we're fearing;
If the work is short and light,
Then 'tis worth the hearing."

"If the work is plain and clear,

"Play it to some child
If it's inferior, then, be sure,
'Ah, the fellow's wild!'"

"Let a man write as he will,

"And sell the critics;
Therefore, let him please himself,
And let the critics be!"

As a pendente to the above and to the composer's criticisms already quoted, we may add that Liszt and Wagner always looked down on Mendelssohn's music as inferior.

Rossini, during his younger days, cared absolutely nothing for the criticisms of his contemporaries or posterity. He went to sleep as calmly after a new work of his own had been hissed as after it had succeeded.

The errors in criticism would form a whole volume in themselves. Even the greatest reviewers sometimes err. Eduard Hanslick, the most eminent critic of modern times, committed errors of judgment when he attacked Franz's ar-

range of Handel, or fought Wagner and all his theories; but he committed an error of more ludicrous sort when he said, in a review in the *New Free Press*, "Mr. X, sang two Schubert *Lieder* with his left hand, and his right hand developments proved that Mr. X was sick and did not sing at all."

We have a long list of very amusing blunders which have been made by critics in America,—long criticisms of concerts, which did not come off; demands for Bach chorals in preference to other arrangements, when the aforesaid chorals were on the programme; rebukes to great masters for the misuse of *tenore*, when the reviewer himself misunderstood their meaning; but these are so nearly contemporaneous that it might be out of place to publish them. The printer sometimes helps in writing strange musical criticisms. Many a time has the writer of these lines been appalled by the statements which the typographer assisted in after. Once, mildly stating that "the trumpet was played in the ancient Grecian games," the sentence came, "The trumpet was played out at the ancient Grecian games." Another time the Apollo Males Chorus became "the greatest male chorus in America."

Yet again, in alluding to the figure in the overture to *Carmen*, the result was allusion to "the well-known figure in the overture to *Carmen*." Thus it will be seen that even the printers assist in the already countless sins of musical criticism.—*Musical Herald*.

FORM IN MUSIC.

THE question of Form in Music, writes F. Huefler in the *Musical World* (London) has of late gained considerable prominence in the minds of all thinking artists and lovers of the art. It is a question which divides the musical world into two camps.

On the one hand are those who have adopted the theories and admire the works of the more progressive musicians, represented to be termed "the music of the future." A few cursory remarks on the subject will, therefore, not be unbecomingly welcome to the present state of the art to invite discussion than to settle the matter in anything like an authoritative or final manner.

In trying to make the music of the future as distinguished from classical music, one instinctively looks for the aid of poetry, the sister art. Curiously enough, when the music of the future that essence is found not in Shakespeare, who loved music as much as he loved poetry; nor in Milton, who was the son of a musician and himself a present whisperer of the art; nor in Burns, whose wood-note wild was itself music; but of all people in the world, in Pope, whose modern critics are apt not to consider a poet at all, but merely a "poetic rhetorician." About the time when Pope wrote the *Dunciad*, people used to quarrel about Handel, very much that he was a Dutch-Deutsch, and therefore has no business to appeal to English people at all; others, who admired Italian opera, said that he had no melody, that his instrumentation was too and that he was not a poet. Pope was unable to judge of the matter of his own knowledge; but fortunately for his posthumous fame, and the progress of the art, he saw which way the tide was setting. In the fourth book of the *Dunciad* he shows "the fluttering form of Italian opera appealing to the reader's eye, Dulness for help against the bold intruder. She exclaims—

"But soon, ah, soon! rebellion will commence,

If music must be honest—"

In the words he exactly expresses the guiding principle of the three great masters—Wagner, Berlioz and Liszt—who much as they differ in their modes of individual expression, have this in common, that they wish to embody their ideas, and to make that music subservient to, sense, or, as we should say, to a distinct and preconceived plan. They wish, in this desire their intention, and their much-abused iconoclasm of the classical form may be derived. It is indeed obvious that, whether in the symphony, or the strict rules of the sonata, or the symphony, or the operatic finale, are altogether incompatible. How could a composer, who wished to bring in the "second subject" in the right place, or attend to the repeat, while the form of Orpheus was in the air, or the Tasso lamenting, or the faithless sweet-heart of the dreaming musician, as in Berlioz's Fantastic Symphony, should be so much concerned to leave its conventional channels and assume new and varying shapes of its own. And if this was

true of the symphonic poem created by Berlioz and Liszt, how much more dramatic is music drama, where one impulse, one action, follows close upon the other, and where each has to find its striking musical equivalent. The intense, almost warbling, florid ditties, the tenor wailing long-drawn sighs before he expires (as tenors will do and have done from time immemorial), would hardly be overlooked only out of place in such surroundings.

It must not, however, be understood that because these modern composers, in their desire to enlarge the established forms, that therefore they do away with form altogether. It is not so. No dramatic work could not be classified as art, least of all as music, which is nothing but form, having no subject in the sense that poetry and prose have. In the endless discussions of this question, it has never been sufficiently explained that in speaking of form we ought to distinguish, as things are essential, and therefore invariable; and the accidental, which has grown in the course of time, and must perish and grow again, as leaves and flowers do, although the vital principle which makes them grow remains always the same. Such accidental products of form are the so-called classical models—the rondo, the theme and variations, and the like. These in themselves are excellent, and have been used with consummate art by the great masters; but they are not for that reason all-sufficient or final. We might compare them to similar forms in poetry, say, for example, the sonnet, in which some of the finest imaginations of Dante and Petrarch, and Wordsworth and Keats, are embodied. A sonnet is no doubt a noble and elegant structure, but at the same time none in his senses would say that a poem that is either more or less than fourteen lines, and does not have the rhymes in a particular position, is not a good poem, or no poem, at all. It is not so with music, and time might well be denied to verse which neglects the fundamental principles of rhythm and metre, and where lyrics are controlled, of rhythm.

And it is just the same in music. Here also we have certain fundamental laws, unchangeable and indestructible, because they are organically connected with the nature of the art. Such, for example, is the principle of counterpoint, which may be discerned in the simplest tune as well as in the grandest symphony. Another is that of counterpoint and polyphony, which may be traced in the *Dictionnaire de la Musique*, says, that it is just as impossible to follow the different parts of a fugue, or to listen to a symphony, as it is to follow a tune; but, in saying so, he only shows that, although himself the composer of some of the loveliest French songs in existence, he failed to see one of the greatest prerogatives of music—the power, namely of welding divergent elements into one harmonious whole. If Wagner and Liszt and Berlioz had tried to upset these primary and essential laws of the art, we should be the first to call them inspired maniacs. Titanic, capable, perhaps, of knocking down Olympus itself, but without the power of building it up again. But they do nothing of the kind. To speak of polyphony, counterpoint only, there is, for example, no master, not even Bach himself, who has not been able to succor and, where occasion requires it, to grander accent than Wagner. And it is the same with all the essential forms of instrumental and vocal music. The difference lies in this: that music in his hands borrows, as Pope says, "aid from sense." In other words, the sense of the music is the supreme in his work. His tone-melody emanates with organic necessity from the word-melody of his lyrics—the two are one, and cannot be separated. It is as Shakespeare says—

"If music and sweet poetry agree,
As they must needs, the sister and the brother."

MUSIC IN THE PUBLIC SCHOOLS.

THE question whether music shall be taught in the public schools is one that is frequently raised, and many a heated discussion has been indulged in from time to time by those who favor or oppose the admission of music into the ranks of secondary importance, in the curriculum of our schools. The opposition is usually based on a very narrow and biased view of the subject.

I may, perhaps, be conceded that the purpose of our public school education, is to prepare the child as well as may be, with the limited time and means at disposal, for the requirements of human life, according to the age.

More accomplishments are clearly out of place until after and more pressing necessities have

received attention. But when those branches, of knowledge which is imperatively demanded by the conditions of human life in a civilized community, have been duly provided for, there would seem to be no good reason why some little attention should not be given to music. The influence of that art is always found to lead towards refinement of intellect, self-reliance, and taste, and rendering them more susceptible to the various humbling passions which they are brought into contact with both at school and at home, and thus in the paths of rectitude. If their houses are dark and unlovely, all the more important does it become that a little brightness should be provided elsewhere.

Music is the most nearly universal art, of any which the world possesses, and under the conditions of modern life, it has been raised to an importance little removed from that of necessity. Further, it is better adapted to the needs of mankind—as an enjoyment and recreation,—than any other. Our public school system should do more than provide for the labor of study, merely. There is no lack of the labor studies, in the schools,—and by labor studies I mean those which demand close and unvarying application, and without which immediate reward is the sense of having been successful in solving some knotty problem, or acquiring and storing up some useful information.

The old maxim that "All work and no play makes Jack a dull boy," finds an application here. It is no vain saying, if a man yearns for intellectual recreation, than the proper study of music, could be provided for the children. Its general principles in their proper order, and its vocal work,—are of course, all that can at present find a place in the school, but as now taught in our schools, it is not unduly taxing the strength and a little earnest attention at regular intervals quickly opens the way to an enjoyment and appreciation of the many beauties of the art.

Among so many utilities, do we lose anything by opening the realm of the beautiful—in one direction at least—to the young? It may be asked, how many pupils, in after life ever find occasion to use algebra, or geometry, or trigonometry, or advanced physics, or chemistry, or any other of the other studies—in the acquisition of their daily bread? Yet the fact that they are, in by far the majority of cases, so employed, forms not the slightest argument against continuing to require them as an essential part of a good common school education. The disposition to view everything from a utilitarian standpoint only, is far too common in many quarters. The question of dollars and cents, of getting gain, occupies by far too important a position in the thoughts of our people at the present time. While the utilitarian view of life is far too widely prevalent all over the country, it is particularly so in the Western States. It is not in vain that in the United States, communities, the subject of providing for the necessities of life demands the first attention. But those of these communities who are not content with thought beyond this, or beyond the piling up of wealth for its own sake, whose capabilities end at this point, but of a sordid specimen of humanity, even though his efforts have been crowned with success and he has become the master of millions. We find in Chicago too many examples of this kind of man—though fortunately all of our wealthy citizens are not of this order. The place that music should hold in the education of the young, and which it exercises a power in the direction of true culture and refinement, that must be felt, to be fully understood, in the German school system. It finds a place worthy of its claims, and in connection with the musical life of its people, which has its expression in the *Volkslieder*, the *Polka*, the *Schottische*, and towards securing for Germany its pre-eminent position among the musical nations of the earth. In the countries of the New Americas, where the people are equally high, but it will not be until the fundamental principles of the art are taught in the public schools of this country, that the masses of individuals who have the taste and talent to acquire a high proficiency, further means are accessible, but the musical world should be placed within the reach of all, in the public school.

How much of happiness (from which he would be deprived) would be secured by the daily individual conversant with even the fundamental principles of the art, and tolerably expert in their

application, it is not for those who are wholly ignorant of music to be asked to estimate. It is not for those who are willing to surrender that which they have once learned.

After a thorough school course, the pupil should be prepared for membership in one of our local choral societies, where in company with others, the great works of the masters may be studied. Here at last he is brought to a full realization of, and sympathy with, the expression of the poet by the scholar—"Hymn to Joy"—and a magnificently voiced in the music of Beethoven's Ninth Symphony.

"Seid unsachseln, Millionen!
Diesen Kurs der Sternchen
Brüder, unsern gemeinsamen
Musik in jeder Weise!"

Is not such a man a better citizen, a truer, nobler man than he could possibly be if his thoughts were never raised higher than the exigencies of the stock market or the accumulation of dollars and cents?

The youthful emotions crystallize about the melodies learned in youth, and may be recalled in after life through their instrumentality. Who that has reached a mature age cannot remember moments when his soul has been deeply stirred, and himself made better by hearing the strains of some familiar melody, speaking to him like a spirit utterance, out of a dead past,—recalling the years that were the struggles of life had enmeshed his heart in an ever advancing stream of time, and he is now higher place in our school education to the beautiful art, recognizing its claims more fully, though not in any way diminishing its importance.

In a future article the writer may have something further to say, particularly concerning the need of the improvement of teaching.—From the *Chicago Music and Drama*.

PROFESSIONAL SOCIETY.

WHAT the great liberty of action afforded to the individuals of all classes, by American customs and liberations, and the consequent productive of great intellectual and industrial progress, is a fact which can not be denied. It is an unsuspected fact, and a casual observer. That on the other hand, the same liberty has been carried to excess and has resulted in a flagrant violation of some of the most important interests of mankind, is a fact no less patent.

We wish to refer in this article to the great injury which results to society in general and to the professions in particular, from the overcrowded condition of the learned professions. We take the ground that the same conditions and opportunities, which enable any person of merit and genius to find a position in professional life commensurate to his ability, also tend to shove a great many in any way individuals into responsible positions, thereby lowering the standard of the profession of their adoption, and hampering the progress of those who are really called by the spirit.

We need not refer to the fact that in the United States five or six lawyers, doctors, professors, etc., can be counted for every one such individual in European society. When we reflect on the fact that in New York City alone almost five thousand physicians were recently turned loose on society with one week, we can readily estimate the danger which lurks in a low standard of professional capacity. No person should be allowed to practice a profession without a diploma of some responsible institution, and learning of trying ability before such a profession, and no such diploma should be awarded except to those who, besides the training incident to their special study, have also received a thorough classical education, and prove this by passing a satisfactory examination.

What we have said in the foregoing lines as to professions in general, is also applicable to the profession of music. In this art, perhaps more than in any other, the standard of the profession is low. With the exception of the large cities of this country, where over great competition already sifts the ranks of youth, and the standard of the standard of the musical profession, as a general rule, is below criticism, and oftentimes in our travels have we come across many a musician, the standard of whom only too vividly recalls the old French saying, *l'été comme un musicien*.

It is about this that we should establish permanent musical normal schools, in which, besides vocal and instrumental music, the theory of music, the aesthetic and musical history of music, and the proper method of teaching music shall be thor-

cheerfully send a catalogue of his wares.

DOST LOVE ME TRUE?

HAST DU MICH LIEB?

New Edition, Revised by the Author.

C. Bohm, Op. 85.

con moto. • - 80.

Ich hab' Dein Bild..... im Traume ge-seh'n,--- Es war so mild..... so en-gels-

In dreams, I saw _____ thy form ap-pear, _____ An an-gel fair _____ it hov-ered

schön..... Dein Au-ge sah mich fragend an..... Und sprach zu mir;..... so treu's mir
eres:..... riten. 5

near;..... Thine eyes look'd down in love on me..... And asked, as plain - ly as could

nearby..... The eyes look down in love on.....

The musical score is for a piano piece. The right hand (treble clef) features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'moderato' and the mood is 'riten.' (ritardando). The score includes various musical notations such as slurs, ties, and dynamic markings.

kann Hast du mich lieb? Hast du mich lieb? Hast du mich lieb? Hast du mich lieb?
a tempo. *And* *Allegro*

be: Dost love me true! Dost love me true! Dost love me true! Dost love me true! *a tempo.* *ten*

Und finster war die Nacht um-
 And blackest night spread ov-er

her; Als wenn die Welt ge-storben wär; ... Doch tönt ... mir ... fort ... und
 all ... As 't were the dead world's fun'ral pall, ... But still ... I ... heard ... the

e - - wig fort ... Dein tie - bes süß - es Zau - ber - wort: ... Hast Du mich
 shades re - peat ... Thy ma - gic words, so dear so sweet: ... Dost love me

lieb! ... Hast Du mich lieb! ... Hast Du mich lieb! ... Hast Du mich lieb! ...
 true! ... Dost love me true! ... Dost love me true! ... Dost love me true!

Als ich bei
As by thy

Ped.

Dir..... am andern Tag..... In Dei-nen Ar-men träumend lag..... Da
side..... the oth-er day..... With-in thy arms..... I dream-ing lay..... I

fühl't'ich es mit ganzer Lust..... Was mich beawegt..... in tief-sten Brust..... Ich hab' Dich
rit. cres. a tempo.
felt with joy with in my soul..... A wave of love un-bid-den roll..... I love thee
a tempo.
cres. rit. cres.

lieb!..... Ich hab Dich lieb!..... Ich hab Dich lieb!..... Ich hab Dich lieb!.....
true!..... I love thee true!..... I love thee true!..... I love thee true!.....

Ped.

La Sonnambula

Allegro $\text{♩} = 126$.

Secondo.

Jean Paul.

mf

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *** *Ped.* *Ped.* *Ped.* ***

Ped. *Ped.* *Ped.* *** *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *** *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ff

La Sonnambula

Jean Paul.

Allegro $\text{♩} = 126$.

Primo.

8.

mf

Ped. Ped. Ped. Ped. Ped.

8.

Ped. Ped. Ped. Ped. * Ped. Ped. Ped. *

8.

Ped. Ped. Ped. * Ped. Ped. Ped. * Ped. Ped. *

8.

f

Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

8.

Ped. Ped. Ped. Ped. Ped. *

ff

Secondo.

mf ff

Ped. *

mf p

Ped. *

mf p

Ped. *

lento.

p sf ff p

Ped. *

Andante sostenuto. $\text{♩} = 160.$

fp

Ped. *

fp

Ped. *

8

Primo.

mf *ff* *mf*

Ped. *

8

p *mf*

Ped. *

8

f *f*

Ped. *

8

lento.

f *ff* *p*

*

Andante sostenuto ♩ = 160.

pp semplice.

f *molto espressione.*

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The melody is characterized by eighth and sixteenth notes, often beamed together. There are several trills marked with a 'tr' and a star. Fingerings are indicated by numbers 1-5 above the notes. A dynamic marking of *f* (forte) appears in measure 7. The piece concludes with a double bar line in measure 12.

3 4 4 5 3 2

f cresc. *ff p* *dim.* *mf* *p* *rall.*

Ped. Ped. Ped. Ped. Ped. Ped.

A musical score for two voices and piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in bass clef. The melody features several measures with eighth-note runs, some marked with fingerings like '2 3 6'. The piano part includes chords and single notes, with pedal markings ('Ped.') indicating sustained tones. The title 'THE ROSE TREE.' is printed at the bottom center.

Primo.

This page contains six systems of musical notation for a piano piece, marked "Primo." The notation is written for the right hand (treble clef) and left hand (bass clef) on grand staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

The systems are as follows:

- System 1:** Features rapid sixteenth-note passages in both hands. Dynamics include *pp* and *ff*. Pedaling instructions ("Ped.") are present. Fingerings are indicated by numbers 1-5.
- System 2:** Continues the rapid sixteenth-note patterns. Dynamics include *f*. Pedaling instructions ("Ped.") are present. Fingerings are indicated by numbers 1-5.
- System 3:** Features a change in texture with more sustained notes in the left hand and sixteenth notes in the right. Dynamics include *cresc.* and *pp*. Pedaling instructions ("Ped.") are present. Fingerings are indicated by numbers 1-5.
- System 4:** Features a change in texture with more sustained notes in the left hand and sixteenth notes in the right. Dynamics include *ff*, *din.*, *mf*, and *cresc. rall.*. Pedaling instructions ("Ped.") are present. Fingerings are indicated by numbers 1-5.
- System 5:** Features a change in texture with more sustained notes in the left hand and sixteenth notes in the right. Dynamics include *p*. Pedaling instructions ("Ped.") are present. Fingerings are indicated by numbers 1-5.
- System 6:** Continues the rapid sixteenth-note patterns in both hands. Dynamics include *p*. Pedaling instructions ("Ped.") are present. Fingerings are indicated by numbers 1-5.

The notation includes various musical symbols such as slurs, ties, and dynamic markings. Pedaling instructions ("Ped.") are frequently used throughout the piece. Fingerings are indicated by numbers 1-5 above the notes.

Secondo.

Ped. $\bullet = 132.$

p *ρ*

p

Ped. Ped. Ped. * Ped. Ped. Ped. * Ped. Ped. Ped. Ped.

sf *ff*

Ped. Ped. Ped. *

rit. a tempo.

p

Ped. * Ped. * Ped. *

f

Ped. * Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. *

Primo.

p *dim.* *p* *ff*

Ped.

Moderato. $\text{♩} = 132.$

p *p*

Ped. Ped. Ped. * Ped. Ped. Ped. *

f cresc. *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

f do

Ped. *

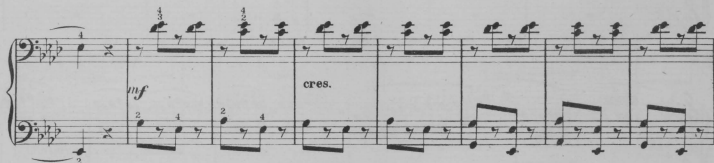
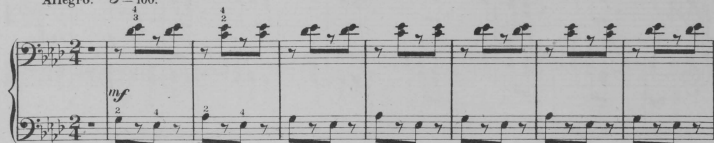
rit. *a tempo.* *mf*

mf

Ped. * Ped. * Ped. *

f

Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped.



Allegro. $\text{♩} = 100$.

Primo.

First system of musical notation. Treble and bass staves. Treble staff contains many triplets and sixteenth notes. Bass staff contains eighth notes and rests. Dynamic marking: *mf*.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth notes and rests. Bass staff contains eighth notes and rests. Dynamic marking: *f*.

Third system of musical notation. Treble and bass staves. Treble staff contains many triplets and sixteenth notes. Bass staff contains eighth notes and rests. Dynamic marking: *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth notes and rests. Bass staff contains eighth notes and rests. Dynamic marking: *f*. Crescendo marking: *cres.*

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth notes and rests. Bass staff contains eighth notes and rests. Dynamic marking: *f*. Pedal markings: *Ped.*. Text markings: *cen.*, *do*.

Secondo.

1 1 *cres* cen...do

mf Ped. *

f *f*

f

ff *ff* *ff* *

Primo.

First system of musical notation, measures 1-4. Treble and bass staves. Treble has a slur over measures 1-4 with a *p* below measure 1. Bass has a slur over measures 1-4 with a *p* below measure 1. Fingering numbers are present.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble has a slur over measures 5-8 with a *p* below measure 5. Bass has a slur over measures 5-8 with a *p* below measure 5. Fingering numbers are present.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble has a slur over measures 9-12 with a *p* below measure 9. Bass has a slur over measures 9-12 with a *p* below measure 9. Fingering numbers are present.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble has a slur over measures 13-16 with a *p* below measure 13. Bass has a slur over measures 13-16 with a *p* below measure 13. Fingering numbers are present.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble has a slur over measures 17-20 with a *p* below measure 17. Bass has a slur over measures 17-20 with a *p* below measure 17. Fingering numbers are present.

ADA'S FAVORITE RONDO.

Carl Sidus Op. 104.

Allegro ♩ - 120.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 2/4 time. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat). The score is divided into five systems. The first system starts with a forte (f) dynamic. The second system begins with a mezzo-forte (mf) dynamic. The third system continues with a piano (p) dynamic. The fourth system features a fortissimo (ff) dynamic. The piece concludes with a 'FINE.' marking. The notation includes many fingerings (e.g., 1, 2, 3, 4, 5) and slurs to indicate phrasing. There are also some accidentals (sharps and flats) throughout the piece.

First system of musical notation, piano (*p*) with fingerings and a crescendo (*cres.*) marking.

Second system of musical notation, piano (*p*) with fingerings, crescendo (*cres.*) and decrescendo (*cresc.*) markings, and first/second endings.

Third system of musical notation, piano (*p*) with fingerings and a marking "marcato il Basso."

Fourth system of musical notation, piano (*p*) with fingerings and first/second endings.

Fifth system of musical notation, piano (*p*) with fingerings and a crescendo (*cres.*) marking.

Sixth system of musical notation, piano (*p*) with fingerings, crescendo (*cres.*) and decrescendo (*cresc.*) markings, and a "do" marking.

Repeat from the beginning to Fins.

Flash and Crash

GALOP de CONCERT

Samuel P. Snow.

Op. 85.

Vivo.

8.

In octaves ad lib.

Galop.

8.

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This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, mf, cresc., decresc.). Pedal markings (Ped.) and asterisks (*) are used throughout. The piece concludes with a double bar line and a repeat sign.

8-----

1 4 8 3 4

f

Ped.

The musical score for 'The Rose Tree' is written for piano. It consists of two systems. The first system has a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a simple harmonic accompaniment. The second system continues the melody and accompaniment. The score includes dynamic markings such as *sf* (sforzando) and *mf* (mezzo-forte), and performance instructions like 'Ped.' (pedal) and an asterisk (*) indicating a specific point in the music.

[illegible]

dolce.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a steady accompaniment of eighth notes. Dynamics: *p* (piano) in the first measure, *f* (forte) in the fifth measure. Pedal markings: "Ped." in the fifth measure, followed by an asterisk (*) in the sixth measure.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *p* in the third measure, *f* in the sixth measure. Pedal markings: "Ped." in the first measure, followed by an asterisk (*) in the second measure; "Ped." in the sixth measure.

Third system of musical notation. Treble and bass staves. Treble staff has some rests in the first two measures. Bass staff continues the accompaniment. Dynamics: *p* in the third measure. Pedal markings: "Ped." in the third measure, followed by an asterisk (*) in the fourth measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a more active melodic line. Bass staff continues the accompaniment. Dynamics: *p* in the fifth measure. Pedal markings: "Ped." in the first measure, followed by an asterisk (*) in the second measure; "Ped." in the fourth measure, followed by an asterisk (*) in the fifth measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff continues the accompaniment. Dynamics: *cres.* (crescendo) in the first measure. Pedal markings: "Ped." in the first measure, followed by an asterisk (*) in the second measure. The system ends with a double bar line and a key signature change to one sharp (F#).

staccato.

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Fingering numbers are present above the notes.

Second system of musical notation. Treble and bass staves. Fingering numbers are present above the notes.

Third system of musical notation. Treble and bass staves. Treble staff has *f* and *mf* dynamic markings. Fingering numbers are present above the notes.

Fourth system of musical notation. Treble and bass staves. Fingering numbers are present above the notes.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *cres.* marking. Fingering numbers are present above the notes.

First system of musical notation, piano and bass staves. The piano part features chords and single notes with fingerings (1, 2, 3, 4, 5). The bass part has a melodic line with fingerings (1, 2, 3, 4, 5). Dynamics include *sf* (sforzando). Pedal markings are present below the bass staff.

Second system of musical notation, piano and bass staves. Continuation of the previous system with similar dynamics and fingerings. Pedal markings are present below the bass staff.

Third system of musical notation, piano and bass staves. The piano part begins with a *dolce* marking and a *p* (piano) dynamic. The bass part has a steady eighth-note accompaniment. Dynamics include *p*, *sf*, and *f*. Pedal markings are present below the bass staff.

Fourth system of musical notation, piano and bass staves. The piano part has a *p* dynamic and a *cres.* (crescendo) marking. The bass part continues with eighth notes. Pedal markings are present below the bass staff.

This repeat is ad lib.

Fifth system of musical notation, piano and bass staves. The piano part includes an 8-measure repeat marked with a dashed line and repeat signs. The bass part has a steady accompaniment. Pedal markings are present below the bass staff.

Repeat from beginning to § then go to the Finale.

FINALE.

f *ff* Ped.

strepitoso. *ff* *sf* Ped.

* Ped. *In octaves ad lib.* *

ff *sf* *fff* Ped.

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(PAR EXCELLENCE.)

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A BATCH OF LETTERS.

It is a custom of some of our exchanges to publish almost every letter containing a subscription, as a letter of commendation of themselves. While that may be a custom "more honored in the breach than in the observance," we have caught the infection and give a few samples of letters received by us on Dec. 24th, Christmas eve.

WASHINGTON, D. C., Dec. 22, 1885.
WEATHER KUNKEL'S MUSICAL REVIEW:—Previous to receiving your valuable paper, there was a yellow dog in the neighborhood, whose howls were disturbing my slumbers—the day after the first number was put upon the White House piano, the dog died. I owe you a lasting gratitude. If you wish with any office, let me know. Hope you're not an offensive partisan.
GROVER CLEVELAND.

(Note.—The editor sent word that he is an offensive and defensive partisan.)

WINDSOR CASTLE, Dec. 9, 1885.
EDITOR KUNKEL'S MUSICAL REVIEW:—Since the death of dear old John Brown, I was getting quite bald headed. Having, however, begun reading your paper (four months only) I am getting a new crop of hair. Against baldness it laid sovereign remedy.
VICTORIA (Aegina).

BOSTON, Dec. 20, 1885.
MISTER EDDYVET:—Steamed Fren'd! I take up m'pen 2 let u no that I am attil the most noted Representative of Bosting Kulchur an such wish two say I end horse ure vuz on church music.
JOHN L. SULLIVAN.

WASHINGTON, D. C., Dec. 20, 1885.
EDITOR KUNKEL'S MUSICAL REVIEW:—I would rather read the Review than be president.

BELVA LOCKWOOD.

P. S. You can publish this for five cents.

OTTAU, DORNING OF CANADA, Dec. 19, 1885.
EDITOR KUNKEL'S MUSICAL REVIEW:—Lad Mac subscribed for your valuable paper for six months, from May 1, 1885, and during the entire time the subscription ran we did not have a frozen pipe or a plumber's bill in the house. Being short of change, we neglected to renew promptly and frozen pipes and plumbers have been the order of the day. Send me one dozen Reviews for ten years. Inclosed find draft on the banks of New Foundland.

SIR JOHN McDONALD.

P. S. Should I find the climate of this province unhealthy, through Riel fever, I'll inform you of my new address.

We have received from Mr. S. Curry his first annual report from the Department of Expression, Boston, and have read it with great pleasure, for it leads us to expect good, practical results from the work of the institution. We quote a few paragraphs from the report, concerning the methods of instruction followed in the school, which indicate to our mind that its instructors understand the philosophy of the art they teach.

"The teachers have sought first of all to develop correct mental processes in all kinds of reading, recitation and speaking. For it is their experience that unless the mind thinks correctly, and there is proper control over the emotions by the will, correct expression is impossible. No amount of mere mechanical education can train the powers of the body for the lack of something to express. It is their endeavor to educate the artistic imagination and to bring all the powers of the physical and technical training into the highest and most perfect connections and relations of mental and emotional power to the physical action, keeping it ever as natural as in the melody, and to remove all mannerisms, all stilted and declamatory elements from the delivery. Students are led to study nature for themselves, and the teachers endeavor to develop each personality according to its own possibilities. All practice is as far as possible upon the fundamental elements of nature, so as to prevent or correct all mannerisms and develop students along the lines of nature's intention.

All methods by imitation and such as tend to dwarf one personality to the conceptions of another are excluded. Such methods, though so widely adopted, and at first seeming to be the quickest and most effective, really violate every principle of education, limit all spontaneous activity of the mind, and in all cases develop merely what is mediocre and weak."

This is common sense, and we feel reasonably certain that, with such a system, the school is in no great danger of turning out those nondescript—half donkey, half horse—things that masquerade before the people as elocutionists."

The school year opened Oct. 1st, 1885, and there are now registered 19 students. These have come from 24 different States and countries. Thirty-six of them are college graduates. Their several aims are, teachers, 20; clergymen, 25; singers, 10; students, 25; those studying for general culture, 15; and those studying for an artistic professional career, 22.

gentlemen, 70; ladies, 46.



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BOSTON.

Boston, Jan. 20, 1886.

EDITOR KUNKEL'S MUSICAL REVIEW.—There are enough concerts in Boston to go around, but there is not enough critic to go around to all of the concerts. Sometimes they come at the rate of two or three in an evening, and then the unfortunate reviewer has to go about sampling, or else send a substitute to the various programmes. Of course it will be impossible to give you an account of everything that has occurred recently in Musical Boston. I must content myself with telling you the more important occasions. A very important programme given by the Handel and Haydn Society, December 27th, when they presented "The Messiah," with Franz additions and amendments. The Handel and Haydn Society has so thoroughly have supplied the flesh to put on the bare bones of the skeleton score. Yet not all of the changes are agreeable. The giving of choruses such as "He shall purify," and "Unto us a child is born," to solo quartet, is a weakening of the score, even though the full chorus comes in at the finale of each as a sort of climax. The adding of a cadenza to "Hallelujah" although following out a Handelian tradition, must be a shock to many. It is so reminiscent of opera. The shortening of the repeats of the first parts of all the arias however, is a very good point, as it enables the conductor to give all the contrasts desired by the composer, without tiring out his audience. The performance was of course a good one, even if not up to highest. Handel and Haydn mark. The chorus perhaps felt somewhat strange in the new version, and did not sing as spiritedly as usual. The soloists were adequate enough. They were Mrs. Humphrey Allen, Miss Sarah C. Fisher, Miss Mattie J. Clapper and Mr. M. W. Haffey. Mr. Macleod, the tenor, however, did not do so well as the rest. He sang correctly, but with a very doubtful and unpleasant voice.

The Italia Opera under Mapleson has been here. It has had fairly good houses, but I hear accounts of the sale of tickets outside of the regular channels, at lower than the prices, and that means that the Colonel has to push pretty hard for a public. I will not speak of the resort to the street. You certainly know Mapleson's list by this time. But he gave two novelties, "Mazeppa," a special addition, and "Mazeppa" Wagner with good orchestration and occasional strokes of genius, which was very badly given. "The Valkyrie," "Mazeppa" which was well given. The fact is that with his present troupe the Colonel cannot give anything in the line of grand opera. His performance of "Don Giovanni" and "Mazeppa" proved this conclusively. He has a weak orchestra, a mere makeshift, a terrible chorus, and almost no lady soloists. For example there is not even a second class solo in the troupe. His heroines, DeAnna, and his tenor, Barilli, are excellent. His new prima donna, Folstrom, may perhaps, be accorded a place in the second rank, but even that is doubtful. She is angular and thin voiced. Hank remains superb in "Carmen," but scarcely in other roles. The Colonel's trump card (apart from "Carmen") is the American prima donna, Madame Nordis, who has really made great advance in her art since last year. She is satisfactorily dramatic, and is a musical singer, not resorting to the tricks with which so many American singers try to catch their hearers in "Rigoluto" she was a complete triumph. Naturally Boston takes an interest in her career, for she made almost all her studies here, at the New England Conservatory of Music.

I have to record a very important event at the last named institution. A new hall for concerts and lectures was opened January 11th, with imposing ceremony. A great gathering of celebrities was present. The Governor of the State, the Ex-Governor, the Mayor of Boston, and many others were present and made eloquent speeches. The hall is called "Sleeper Hall" in honor of Mr. Jacob Sleeper, who donated a large sum to its completion. This institution was also present at the dedication but could not be induced to take an active part. The programme as carried out was as follows:

Organ Voluntary.—Mr. George E. Whiting. Prayer.—Rev. Alvan May, D. D. From Newton Theological Seminary. Dedication Hymn.—Quintette, Miss Sarah C. Fisher, Mrs. G. H. Stoddard, Mr. J. C. Bartlett, Mr. F. E. Morse, and Miss Hon. Rufus S. Frost, President of the Board of Trustees. Address.—His Excellency George D. Robinson, Governor of the Commonwealth. Address.—His Honor Hugh O'Brien, Mayor of the City. Address.—Ex-Governor. Address.—Rev. W. F. Warren, LL. D. President Boston Unit. Church. Address.—Rev. Jos. T. Dwyer, D. D. President Central Congregational Church. Address.—Rev. Julius D. Brecher, President, Roanoke College, Va. Address.—Charles C. Perkins, Esq., President, Handel and Haydn Society.

The speeches were eloquent in a high degree, and the institution was complimented as an honor to the State by the Governor, and as a source of pride to the city by the Mayor. Rev. Dr. Dwyer made a stirring address, he was warmly applauded, and he takes a great interest in the conservatory. The Dedication Hymn was set to fine music by Prof. E. organ played. The poem, written expressly for the occasion, was by Louis C. Elson and ran as follows:

Oh, Art! Divine! Behold thy new-made dwelling!
Dwelt upon the Altar which we raise:
Where unto Thine own messages are written,
While in thine own pure tones is sweetly swelling,
Our song of praise.

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MAJOR AND MINOR.

SCRATCHES.

Through the garden ran the maid,
"I must have a rose," she said;
Up she sprang and, lightly laughing,
"Take a lily, child, instead."

But the roses hung in posies,
Brightly blushing, overhead,
Up she sprang and, lightly laughing,
Snatched one; but her finger bled.

So she chose her own sweet rose,
And her own sweet will—the lad had,
Had a cruel thorn as well,
Wouldst tell—old Yrde! forbade it.

When a maiden says, "I will!"
Pin may prick in bridal favor,
Still she bears it, wears it till
All things end—no saint can save her.
—Temple Bar.

LISZT has adopted the French Normal pitch.

BOTTO is progressing with his new opera called "Nero."

GOUDROP's next oratorio is to be sacred; it is on the subject of Francis d'Assisi.

The celebrated English painter, Herkomer, is an advocate of the diatonic, and plays it beautifully.

The late M. Servais' celebrated Guarnerius violoncello has been sold in Brussels for 30,000 francs.

The Dresden Court Theatre has adopted the French pitch. The purchase of new wind instruments will cost \$15,000.

MAX BRUCH's latest work, "Achilleus," was well received at Bremen, Germany, the composer himself conducting.

In Russia a new musical journal has been established. It is called "La Revue Musicale," and it is edited by Cesar Cui.

The Composer Carl Goldmark, has just completed the score of a new opera, entitled *Keris*, which will be produced next winter in Vienna.

A World's Fair is to be held at Athens, Greece, in 1877. The plans of the Vienna architect Hansen, have been accepted for the same.

ANTONY SAINI has been reappointed as conductor of the New York German Opera for three years more. He is said to be an excellent conductor.

S. M. LISZTOW, who died in this city recently, at the age of 91 years, was the oldest living American representative of the historic and managerial professions.

M. GOUDROP's "Jean of Arc" will, according to a despatch from Paris, be produced in the Cathedral at Rheims on the anniversary of the coronation of Charles VII.

The American Music Journal, the New York organ of band and orchestra musicians, has been made a weekly. Our compliments, on this occasion, to its able editor, J. F. Quigg.

It is reported that Madame Nevada found the ladies of a certain city would not come to her concert at her wedding cake, and they came in shoals.

At Smolensk, the birthplace of Michel Glinka, efforts are being made to found a new school of music bearing the name of that famous composer. In aid of this object a series of concerts is now being organized.

The types made us say in our last issue (fourth editorial paragraph): "Music made the poets have this, and this alone, in common; they all, by diverse means awake in the soul the sense by beautiful, etc." Of course, we had written "the sense of the beautiful."

FRANK'S Music and Drama is making war upon what it calls "the worse audience." We fear the war will not prove successful, for it is a well known fact that the majority of the artists who commit the errors as instances are much disappointed when they fail to get them.

The Russian Geographical Society has received a bequest of 2,000 rubles to pay for the collection of the folk songs of the people, and early next spring a well known musician and an ethnologist will travel into the remote parts of the empire to gather this fast-fading, traditional music.

FAUST was the name of a celebrated medieval musician and dealer in the black art. He had almost sold his soul, but he was saved by the intervention of the German University libraries. On this legend is based, to some extent, Goethe's fine play, and the opera.

BERANECER, the great song writer of France, was condemned to punishment, in the days of Charles X, for verses which reflected upon the Bourbons. While in prison he was utterly indifferent to his fate. He had in his latter days an income of but \$20 a year; but he made it suffice for his modest wants.

We stepped into Kieselhorst's the other day and found Otto Bollman there. Kieselhorst runs the Miller Piano Agency; he has almost sold Kieselhorst a Kieselhorst, and Kieselhorst had all but sold Bollman a Kieselhorst. Now, talk of your successful salesmen!

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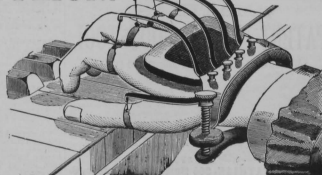
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24 W. Fourth St., Cincinnati, O.The *Journal de Saint Petersburg* states that the historical
concerts announced by Rubinstein have been largely sub-
scribed for. At Moscow tickets to an orchestra of 15,000
roubles were taken in three days. The subscriptions at St.
Petersburg are nearly completed, and reach the sum of
40,000 roubles.LORDS binders often get orders to fill library shelves by
the running yard. To do this cheaply they buy the greatest
office stores in handsome covers and back them with such
titles as "Macaulay's Essays," "Walpole's Letters," which
are subsequently put up in book-cases, the keys of which are
conveniently lost.A new work by Gounod, consisting of a fantasia on the
Russian National Hymn, for piano and orchestra, the latter
conducted by the composer, was recently produced at the
Grand Theatre, Brussels. The piano part was brilliantly ex-
ecuted by Mme. Lucie Falck, a young performer to whom the
work is dedicated.The *Musical World*, London, England, has changed hands,
and the new editor, by the bye, to be found in France—promises
has been put in charge as editor. The *World* comes to us in im-
proved shape, with a more serious staff, in its utterances
and fewer of the stupid jokes for which the English are famous.
We wish it success."LA SYMPHONIE" is the title of a new musical society just
formed in Paris. The object of this society, which owes its
existence to a group of composers, artists and amateurs, is to
perform, from time to time, certain instrumental compositions
hitherto unpublished or little known, for which it is difficult
to find places in the programmes of larger concerts.The "Association Artistique" at Angers—one of the most
musical towns, by the bye, to be found in France—promises
several important works by the late composer, Louis Lacombe,
at their concert to be given on the 7th of March. "An pied
d'un Crucifix," an operatic song set to poetry by Victor Hugo,
ballet airs and some orchestral excerpts from "Winklerried."A comical incident is related of an eminent English nobles-
man who was presiding at a prose dinner. He concluded his
few feeble remarks by proposing a toast of "Health of Gutenberg."
Some one pulled his coat tails and whispered that he was
"read, regret," continued the noblesman, to announce
that intelligence has just been received that Gutenberg
is dead."PARTIES who are looking for employment and who wish at
the same time to do their friends a service, would do well to
send to the Electric Lamp and Store Company, whose adver-
tisement appears in another column for their terms to agents,
which, we understand, are very liberal. The goods they
manufacture sell themselves, and one agent after another is
followed by others. Some of the agents of this company are
making "big money.""I THINK," writes the Rev. Mr. Haweis, to the *London Musi-
cal World*, that America especially needs music—the most
spiritual of the arts—considered the eager materialistic
money-getting tendencies of the national character. In the
hurry of accumulating the finer sensibilities are apt to go
to the wall, and the life of feeling—which music is essentially
the art of—medium—too long crushed beneath the life-like
shower of almighty dollars."A CERTAIN eccentric composer met a friend who asked if he
had recently been making any more music. "Well, he has
the composer," composition is a serious affair. If you have
a good idea you can't find the paper to write it on. Then a
word to write it, you won't find a publisher. If you do find one he
won't pay you. If your music eventually is published, nobody
will buy it. If anybody does buy it, he won't know how to
play it. And if he does play it he won't like it!"—*Quarta Musi-
cale di Milan*LONDON "Truth" says that Anton Rubinstein, who has
been passing Christmas at Prague, has finished a new ballet,
entitled "The Grape Vine," which is shortly to be produced
at Vienna. It consists of a bacchanalian dance by twenty-one
representatives of different wines, each of whom begins by
escaping from a wine cask. They wind up by paying homage
to the king of wines—champagne. This will scarcely be a
popular name in Germany, where they think that no cham-
pagne is within measure the distance of Steinberg cabinet
or Johannisberg from the Metternich vineyard.One of our exchanges gravely announces that "a war is
growing in the Honor of Mm. Gerster, which will prevent her
from singing any more, and then she'll die." This is sad news
indeed. But it is nothing so bad as it seems. A war in the
throat! It has been, of course, of cold—Mm. Gerster, per-
haps, was cut open and sealed together again. Then a
war in the throat preventing singing! How? His myste-
rious! If it were on her nose we should understand it. She
might then think she did not look well enough to appear
"in public on the stage," like the boy orator—but, in the throat!
Let us hear more about this wonderful war—give us more
lights on the war in Gerster's throat!The following "Confession of Faith" is applicable alike to
Catholic and Protestants. In the former case the two verses
on the left are to be read straight through, and in the latter
each line of the verses on the right must be read immediately
after the corresponding line on the left of the column:

What Rome's Church saith		What England's Church allows	
Where the faith is head	Mr. conscience disavows	The Rock can take no shame	Who hold the Pope su- preme
The flock's misled			
Where th' people's dread	Their worship's scarce di- vine	Whose talen's bread and wine	Who their communion fles- h is catholic and wise.
He is an ass	Who knows the mass	Who know the mass	Who know the mass
And for those readers who have classical taste, here is the same in a Latin version:			
Pro fide hunc nam	Quo docet Anglicana	Videntur mihi vana	Tum plebs est fortunata
Affirmat quo Romana	Superius quidem Rex est	Cum caput fiat papae	
Alare cum ornatu	Manu cum ornatu	Manu cum ornatu	Manu cum ornatu
Populus tum beatus	Populus tum beatus	Populus tum beatus	Populus tum beatus
Asini nomen meruit	Asini nomen meruit	Asini nomen meruit	Asini nomen meruit
Misiam qui deseruit	Misiam qui deseruit	Misiam qui deseruit	Misiam qui deseruit

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The family of Goethe, the famous German poet, came originally from Bavaria. His ancestors, under the name of dotze, are said to have lived in the village of Henschen, in Franconia, as early as 1449. Some of the descendants remained there. Another branch emigrated to Thuringia, and called themselves Götth, Götth or Götth, from which the name Goethe was developed. The grandfather of the poet was a

It has been decided to establish an Academy of Music at Geneva, Switzerland, where no such institution was formerly in existence. In the ordinary proposition it is stated that none but professors of the highest qualification are to be associated with this undertaking. The course of study will include song, under the direction of M. Charles Henri Richter, the founder of the Conservatory of Geneva; and music history, under M. Hugo de Senger; pianoforte playing in all its branches, under M. Charles de Senger; and declamation under M. Charles Roux. Every six months Examination will be given in the presence of college professors and an invited audience.

THE enterprising manager of the "Opera Sung by Americans," Mr. Locke, in his ordinary proposition, is stated that each artist, to make the business pay expenses, and, "You have made a mistake," play a natural instead of a sharp. The player remarked that the passage had been so given ever since the piece was written. "Never mind that," answered Mr. Balow: "I don't need a lesson in harmony." The incident caused much excitement in musical circles. The professors of the Conservatory protested against their chief composer being corrected by Von Balow, and the Grand Duke Constantine, honorary president of the Musical Society, sent his aide-de-camp to tell the conductor that he was not to, however, let the matter rest there. Before raising his baton to direct the piece at the public concert, he called out to the clarinet player, "You will play F sharp by order."

As to Clara Louise Kellogg's gastronomic rules, I know nothing. She certainly has been very fat, but it does not follow from this that she is a large eater. Her great size, I fancy, had much to do with her retirement from the operatic stage. She became a positive terror to fragile tenors. Upon one occasion in Illinois, a Theatre in Chicago she came near being the death of Wilfred Morgan, in the latter part of that unfortunate Englishman's brief American career. They were singing "Trovatore." Carlton was Count di Luna, Morgan was Manrico, and Kellogg, of course, was Leonora. The latter had drawn their swords for mortal combat, when Leonora, rushing in with the music of that supposedly terrific clasp. First one heard with shrieks, then the thrumming and thrumblings of a religious character; then came the *senza*, or three winged, with several times of varying length, inserted in a bowl.

For disorderly conduct of the Chinese band which went to London to the recent Exhibition upon Sheel quite into the shade, any one who seems to have an intimate acquaintance with the music of that supposedly terrific clasp. First one heard with shrieks, then the thrumming and thrumblings of a religious character; then came the *senza*, or three winged, with several times of varying length, inserted in a bowl.

The following is a list of the new operas produced in Italy during the year 1885. The total (21) shows a considerable falling off compared with the previous year when the number amounted to 25.

"Alcino di Lentini," by Botticelli (Pavia, January 17); "Attilio," by Pinotti (Ferrara, January 21); "Maria," by Ivone Montepoggi (Florence, January 29); "Averton," by Telenaco, opera, by Simon Balow (Turin, February 11); "Blanca," by Tassin (Florence, February 11); "Schopenhauer," opera, by Zambelli (Genoa, February); "Chi non trinka," opera, by Colvella (Bologna, May 1); "Una notte a Venezia," by Avallone (Salerno, May 1); "Il Pato de Nozzi," by Broccoli (Turin, May 15); "Un Millicione," by Stefano (Turin, June 29); "Evelia," by La Pell (Rome, July 1); "La Guardia del Morte," opera, by Chappiani (Trent, July); "Il Giorio Maestro," opera, by Viridi (Leghorn, September); "Le Fatture del Padron Lorenzo," opera, in Roman dialect, by Mascetti (Rome, October 21); "Il Valde," opera, by Count Franchi (Turin, December 5); "Alba e Frummo," opera, by Campanelli (Naples, December); "La Oda del diavolo," opera, by Luigi Ricci (Turin, December 16). To the above should be added "L'Adelia," a new version, remodelled, of a work performed by Sanzoni; and the title "Il Mendicatore," and three Italian operas produced in other countries: "Il Principe di Viano," by Miranda (Madrid, February 20); "L'Alba," by the Visconti d'Arceio (Lisbon, March 14).

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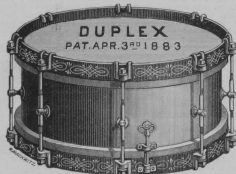
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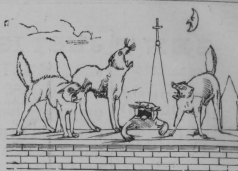


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Whoever writes a new Gacotte
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Let whose'er writes notes to "mother"
Be hung before he makes another.

Who'er composes "Silver Chimes"
Shall be compelled to play his crimes.

Who'er dare perpetrate a waits
Shall die in deep dark dungeon vaults.

Who make and ballads, mixed with tears,
Shall be locked up for fifteen years.

This edict also strongly urges
That great men die without wedges.

When all these laws are made and passed,
The critic will have peace at last.

—L. C. ELEN.

CHICAGO winter horse cars are made two feet wider than those used in summer time. The addition is to admit over-shoes—Yester Statesman.

FARMER. (for the first time at the opera as the chorus appeared)—Now look at the recitals. They are all singing at once, just as to get through quicker.

COUNTRYMAN (coming into town and gazing at the network of wires overhead)—Just see how nothing is any good in these cities. Even the houses have to be tied together to keep them from falling.

A THREE-YEAR old discovered the neighbor's hen in her yard scratching. In a most indignant tone she reported to her mother that Mrs. Smith's hens were "wiping their feet on our grass."

SAID a proud singer to Frederick the Great: "I can do anything with my voice." "Well," said the monarch, seeing the singer's heels were out, "then go home and mend your stockings with it."

MRS. GLADSTONE plays the piano, and her husband sings ballads in a "robust voice," but as their house stands off by itself instead of being in a row, nobody makes any complaint. —Philadelphia Owl.

MAIDEN—"Are you making many calls to-day?" Youth—"Only one. Mother made me promise to call here, because she used to go to school with your mother. I came early so as to have it over with.—Life.

"AIN't" you shamed yet to be seen in der labor-mad in sich raggedy pants?" said Whangdoodle Baxter to Jim Webster. "No, indeed, parson, I ain't shamed. Dey don't belong ter me. What's I got ter be shamed off?"

LITTLE CHARLEY—"Papa, will you buy me a drum?" Fond Father—"Ah, but, my boy, you will disturb me if do."

Charley—"Oh, no, papa, I won't drum except when you're asleep."

"WHAT are the last teeth that come?" asked a teacher of her class in physiology.

"False teeth, mum," replied a boy who had just waked up on a back seat. He was sent to the head of the class.

"WHAT is usually the nationality of a boot-black, my dear?" asked Mrs. Cartton, while her husband was studying the score of an Alleghany game. "Oh, it varies," replied Cartton. "sometimes they are Polish and sometimes they are Shinese."

AT one of the schools the teacher in a general exercise wrote the word "done" on the black-board, and asked the pupils to each write a sentence containing the word. He was somewhat taken back to find on one of the papers the following unique sentence: "I dozen know my lesson."

CUSTOMER (in restaurant)—"Walter, this chicken soup has feathers in it." Waiter—"Yes sah. If you want soup made outen chickens dat ain old enough to be bald, sah, yo'll have to go to some odder 'establishment'."

A TEACHER took an apple from one of the boys during school hours. After a while the teacher ate up the apple while the pupils were busy with the sums. The lad, noticing this, began to cough.

"What is the matter with you?" inquired the dominie.

"Oh, please, sir, the apple has gone down the wrong way!"